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American Art News

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BLAKESLEE STOCK SALE.

Following the dispersal of the Catholina Lambert pictures next week, at a four-evening sale in the Plaza Ballroom, there will be a week's lull, during which picture lovers and collectors can take breath and prepare for the five nights' auction of the remainder of the stock of pictures left by the late Theron J. Blakeslee—some 464 in all—which will be placed on exhibition at the American Art Galleries on Wed., March 1, and will be sold on the five successive evenings of March 6-10 next. The first evening sale will be held in the Plaza Ballroom, and the sales of the four succeeding evenings at the American Art Galleries. The catalog, advance copies of which are already in circulation, has been compiled by the same Mr. Roberts of London, who compiled the Lambert catalog and that of the Blakeslee sale last year.

THE BALL OF THE GODS.

This remarkable artistic event, which took place at the Hotel Astor, Feb. 11, after last week's ART NEWS had gone to press, more than surpassed, as a spectacle, the Venetian Fete, given by the same organizers, the Society of Beaux Arts Architects, in the same place, Feb. 21, 1914. Again, as two years ago, the daily newspapers of New York, failed to give their readers, in any way an adequate story of the really wonderful affair, although this year they had more excuse for this failure, as the event was far larger—over 3,000 people, all in costumes typifying the Mythological and prehistoric, and the early periods of Hindoo, Egypt and Greece were present—and the Pageant itself was given on a far larger stage and with a wealth of detail impossible to describe. Then, too, the costumes were more disguising to their wearers than at the Venetian Fete, and so the social side of the affair was also difficult to chronicle.

The so-called ball was this year not really a ball, but a beautiful and superb series of stage pictures—entitled a Pageant—and given on not only the largest scale of any of the kind ever presented in New York and with the most prominent modish men and women of New York as participants, but with so careful and close a study of historical detail as to costumes, processions, lighting color, etc., as to make it a unique artistic spectacle. Nothing of the kind, in scope and detail, has ever been given or attempted in any country, and while the officers and members of the Beaux Arts Architects Society, and notably Messrs. Lloyd Warren and Howard Greenley are to be warmly congratulated on the great success of their efforts and labors, it is doubtful whether the Society will ever again attempt such an affair. For despite all efforts to confine the attendance to architects, artists and to those related to the arts, through social or other interests, the anticipatory excitement regarding the event, brought in too many people; and, although every effort was made to keep out the element of curiosity-seekers who would not go to the trouble and expense of proper costumes, there was too much leniency shown after the pageant, in admitting persons with only a slight suggestion of period costumes, and quite a number of men and women who were only in formal evening dress.

The Pageant Itself.

The pageant, which was given on a stage that ran the whole length of the great ballroom, and thus bisected it, and diminished the space for dancing—although both the smaller ballrooms on the 44th and 45th sides of the hotel were this year requisitioned—began at 11:15 P. M. and lasted until after 1 A. M., a little too long a time. It was, however, so well managed on the whole, and the effects of lighting and color were so beautiful, that even the hundreds of the audience, who were obliged to stand, or were crowded into narrow galleries and the few boxes around the sides of the room, did not tire as much as might have been expected. The most beautiful and artistic of the periods presented was the Egyptian, although in their way the early Hindu and the later Greek periods were equally remarkable.

The detailed program has been so fully given, as well as the names and costumes of the chief participants in the pageant, that it is unnecessary to repeat them here. Suffice it to say that the "Ball of the Gods" will be recorded in the annals of New York history as perhaps the most remarkable artistic, if not social, event of the kind that has ever taken place here.

ROOSEVELTS IN LUXEMBOURG.

A Paris cable, under date of Feb. 11, announces that a portrait of former President Theodore Roosevelt, now on a West Indian trip, painted and offered to France by his cousin, Samuel Montgomery Roosevelt, has been accepted by Albert Dalimier, Under Secretary of State for Fine Arts, and will be placed in the galleries of the Luxembourg. Colonel Roosevelt is shown in hunting costume.

MEMORIAL TO MR. MORGAN.

Paul Manship has received a commission from the trustees of the Metropolitan Museum to execute a sculptured memorial there to the late J. Pierpont Morgan who did so much for that institution. It will take probably the form of a bronze scroll bearing an inscription and framed with figures and other decorations illustrating the different kinds of art in which Mr. Morgan was interested.

Mr. and Mrs. H. Ledyard Towle are taking a little vacation out of town.

WIDENER BUYS PRINT COLL'N.

Announcement is made of the sale to Mr. Jos. E. Widener of Phila. of the great Christophle coll'n of XVIII cent. French prints, which is only surpassed by that of Baron Edmond de Rothschild, which it is understood he intends to present to the French Inst. The coll'n was purchased by Thos. Agnew & Sons of London, from the son of the collector. It includes many rare and some unique examples. Among the artists represented are Fragonard, Moreau le Jeune, St. Aubin, Lavrience, Janinet, Boilly, Duboucourt, Baudouin, De Launey, and Taunay.

STORY'S LINCOLN FOR NATION.

An anonymous donor has offered G. H. Story's portrait of Lincoln, now shown at Knoedler & Co.'s to the Nat'l Gallery at Washington. It is an excellent work lately painted from his studies from life, by the emeritus curator of paintings of the Metropolitan Museum.

De Witt Parshall has gone to Miami, Florida, for three weeks.

VALUABLE LAWRENCE DESTROYED

A fire in the home of Mr. John H. McFadden, in Philadelphia, this week, destroyed Lawrence's famous "Portrait of Miss Nelthrop," valued at \$40,000, while a beautiful Gainsborough landscape was damaged to the extent of \$10,000. Other works of art in the room in which the fire occurred were not injured. Mr. McFadden purchased the Lawrence in London at a private sale 15 years ago. A reproduction of this painting appeared in the AMERICAN ART NEWS some time ago.

THE CATHOLINA LAMBERT SALE.

All is in readiness for the most interesting art auction, that of the Catholina Lambert Collections—not only of this but of many preceding years, in the Plaza Ballroom on Monday to Thursday evenings next, inclusive. The American Art Galleries, where the 387 pictures to be sold, after cleaning and inspection for any defects—have been shown since Feb. 12, and where they will be on exhibition until dates of sale, have been constantly thronged with art lovers, not only from the city but all over the country; and the exhibition in fact has been more largely attended, and appears to have excited more general public interest, than any since that of the Yerkes pictures some years ago.

Credit must be given Mr. Kirby, Miss Lorenz and the employees of the American Art Association for the excellent hanging and arrangement of the pictures. Even their owner and the many friends who have known these pictures during their stay for many years in the large and beautiful galleries at Mr. Lambert's "Buena Vista" Castle at Paterson, N. J., have been and are surprised at the seemingly beauty and interest of many of the canvases as now shown in the galleries, while some works which would have been almost passed over in their old environment, now reveal themselves as worthy of notice and study.

As predicted in the ART NEWS for some weeks past, the exhibition has produced much discussion and an endless amount of disputes as to authorships and attributions among the old pictures, and even as to some of the modern ones, but there has been little dissent from the general opinion that the collection is an extraordinary one in its wide scope and variety of schools and periods.

Owner at Exhibition.

An interesting feature of the exhibition this week has been the occasional presence in the galleries of Mr. Lambert himself, who despite his 82 years, with unimpaired mental vigor and alertness and still sturdy gait, has strolled through the galleries, lingering lovingly before his cherished paintings, discoursing to various groups of friends, acquaintances and even strangers, in turn, on the merits or faults, now and then, of the pictures; and, from his fund of memories, telling many entertaining and humorous stories of his experiences as a picture collector both in Europe and America, during the past 50 years. He has related the story of the purchase of his first picture—a Michel—for \$20, which he was obliged to pay in installments of \$5, so lean was his purse at that time, and he also told numerous and humorous anecdotes of Monticelli, of which modern master the collection has 29 examples, most of them bought directly from the artist who died in 1886, and whom Mr. Lambert knew personally so well that he dubs him affectionately as "Monti."

The demand for cards of admission to the Plaza Ballroom on the sale evenings is unprecedented in the history of N. Y. art auctions, and there is every indication that the sales will be among the most interesting and exciting ever held in America.

It is unnecessary to describe or review the pictures and sculptures again this week, as the ART NEWS has, for some weeks past, devoted much space to their description and to emphasizing their interest and importance. The great Luini altarpiece, the del Sarto, "Holy Family," the splendid Alonso Cano, "St. Christopher and the Christ Child," the remarkable landscape "Moonlight" by the American Blakelock, the Puvis De Chavannes decorations, and the remarkable assemblage of Monticellis and Blakelocks, and the fine examples of the modern French impressionists, have been, perhaps, the features of the collection most admired and studied.

Pierre Tartoue gave a reception at his studio, 6 East 46th St., last week, to show his portrait of Mrs. Edward B. Close.



THE LETTER

William M. Paxton

In the Exhibition of the Pa. Academy

PROTESTS CRITIC'S OUSTING.

At a meeting of the Directors of the Ass'n of American Painters and Sculptors held on Feb. 9, the following resolution was adopted unanimously:

"Whereas the Architectural League of New York, through its press agent, William Laurel Harris, excluded Charles H. Caffin, the properly accredited critic of a metropolitan journal from the press view of its present exhibition, and

"Whereas the reason given by the said Harris, was the attitude taken by Mr. Caffin, as a critic, in his review of the last show, held by the League, and

"Whereas from this absurd pretext put forward by Harris was that the League was a private club, and

"Whereas the libel laws of this State are a sufficient protection to any artist who considers himself injured by unjust or injurious criticism, therefore be it

"Resolved that this Board of the Association of American Painters and Sculptors condemns the introduction of the methods of certain theatrical managers into the field of the Fine Arts and urges all artists and art bodies to support Mr. Caffin against this combination in restraint of thought and freedom of speech."

J. MOWBRAY CLARKE,
Secretary.

A reception was given to Mr. Timothy Cole at the National Arts Club Wednesday night.

GREAT ART PROTEST.

The Federation of Arts, the Institute of Architects and the American Civic Association, have decided to make a joint appeal to the public against the erection of the Central Light and Heating Plant on the Mall near the Lincoln monument in Washington.

COUNTESS MAKES APPEAL.

The Countess Roncogne of Brussels and Paris, herself a young Frenchwoman married to a Belgian, who is now "interned" in Germany—gave an interesting address at the new and handsome Esler Studios, 47 East 49 St., Tuesday afternoon on the work of the "Appui des Belges"—the French Society, organized for Belgian relief, and told of her thrilling and moving personal experiences near the western front of battle, in bringing aid and supplies to the French and Belgian soldiers in the trenches. She spoke again on Friday afternoon on the same subjects at the Colony Club.

The group exhibition of paintings and sculptures which opened at the MacDowell Club, Feb. 3, has been extended to Feb. 27.

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CHICAGO ARTISTS SHOW.

It has become an old habit to declare the annual exhibition of "Works by artists of Chicago and vicinity," as having "greatly progressed," each succeeding year. Chicago expects its artists to grow in their art. The annual show, now installed in the Art Institute, is really this year an improvement on the nineteen previous shows. Caustic critics, connoisseurs, art lovers and the visiting crowd are unanimous in this verdict. There is an unusual number of figure pieces, when five years ago, a really appealing figure piece was a surprise, and even good portraits were rare. This show of 321 paintings and 86 sculptures, demonstrates that local artists are conforming to the higher standard of National art.

Lawton Parker has fine quality in his "Summer Girls." Carl R. Kraft and Rudolph F. Ingerle show as a team of "Ozark painters," whose work has inspiration and charm. Pauline Palmer is represented by six canvases, among which are "New Model," "The Sketch Class," and "Street Scene, Provincetown."

Numerous Cala. Landscapes.

Frank C. Peyraud has five good landscapes of the Berkshire Hills country; and Elizabeth Peyraud scores with Cala. scenes: "The Mermaid, Laguna Beach," "Apricot Pitting, Southern Cala," and others. John F. Stacey's Cala. canvases, "On Canyon River," "Beach Road, Belvedere," and "Golden Hills, Cala," are among the best landscapes he has painted and William Wendt's fine "San Gabriel Valley," has as a running mate of Cala. scenery, Stacey's charming landscapes. Adam E. Albright shows his skill in painting children in native environment, in seven canvases; and in the landscapes: "Launching the Boat," "Midstream," "In the Clearing," and "A Summer Dream."

Other Notable Works.

Margaret Baker, in "Early Autumn"; George Weisenberg, in "San Gabriel Valley"; Emilie S. Weinberg in "Court of the Universe"; Gordon Saint Claire in "A Decoration, November"; Edgar A. Rupprecht in "On the Hillside"; F. de Forest Schook in "Sunday Morning"; Flora I. Schoenfeld in "On the Beach"; Ernest Roehlk in "The Concert Master"; Jacob Richard in "End of Day"; A. H. Schmidt in "A Gray Day"; J. Allen St. John in "Canal in Ghent"; Marie E. Blanke in "September Afternoon" and Cornelius Botke in "Winter Noon" show good examples.

Frederic M. Grant's "Venetian Morning"; Marie Buckley's "Changing Year," and "Across the Fields"; Eugenia F. Glaman's "Young Cattle near Wood" and "Salt Marsh, Old Lyme"; Elizabeth T. Holsman's "Vacation Days"; Robert W. Grafton's "Katwijk Church"; Josephine L. Reichmann's "Autumn, Flossmore, Ill."; J. Jeffrey Grant's "Willows" and "Siren's Pool"; Edward J. Holslag's "Cala. Rocks"; Irma Kohn's "Mission at Carmel," and two Monterey pictures; Albert H. Krehbiel's "School House in Clearing"; Minnie C. Neebe's "Ghetto"; Allen E. Philbrick's "Flower Shop"; Walter Sargent's "Opalescent Morning" and "After Spring Rains"; Albert H. Ullrich's "Canal in Bruges"; Ada Shulz's "Picture Book"; Ernest P. Thurn's "Girl in White"; Roberta F. Warren's "Lantern Light," are all exceptionally good.

Many Good Watercolors.

A. F. Kieminger again demonstrates his skill in impressionistic painting, and Edgar Payne's is one of a group of his Cala. compositions. Jessie A. Botke presents an assemblage of unique and daintily toned watercolors, "White Peacocks," "Bo-Peep" and "Firefly." Frederick Fursmann's big painting, "In the Shade," is a typical work. Ada Gilmore is exemplified in a group of watercolors, "On a Balcony" and "By the Sea," leading. Lucie Hartrath has paintings on the line, "Sunshine Alley" and "Summer" in her best moods. Louis O. Griffith was never more sincere than in his group of four oils, including "Sunlit Valley" and "Spring Green." Oskar Gross gives a new note of contrasting color in "Cherries." Victor Higgins has six decorative canvases of New Mexico scenery and native types. Alfred Jansson's "Michigan Rocks," is virile and his "Snow and Frost" depicts the rigors of winter. F. C. Bartlett was never more poetic than in his "Gulls," and the brushwork in "Lake Geneva" and "Autumn Afternoon," is excellent. Gustave Baumann's watercolor, "Grannie's Garden," is really beautiful.

Other good works must be left to another week for notice.

H. Effa Webster.

PROVIDENCE.

On Feb. 8 the Providence Water Color Club opened its twentieth annual exhibition at the Providence Art Club. Thirty members are represented by 101 paintings. It is, as always, a conservative showing for the most part, consisting of landscapes and still lifes with a few excellent portrait drawings and several groups of clever etchings.

H. Anthony Dyer is represented by four important offerings: "The Blue Blind," "Russet Autumn," "In the Haze of Morning," and "A Maytime Mist." H. Cyrus Farnum has two African views, "Algiers" and "Biskra." Angela O'Leary's "On the Quay, Dinan, France," has charm. Stephen Macomber's large pastel, "Winter," is a delicate presentment of the water front. Another interesting work is Sydney R. Burleigh's "Rising Mist" and "Nightfall." George W. Whitaker sends "At Westport Harbor," Eliza D. Gardiner, clever studies of children; Frank C. Mathewson, "The Pergola," a decorative panel and Charles Biesel, "Windy Day, Newport Beach." Mabel M. Woodward and Gertrude P. Cady each have an attractive group of crisply painted pictures, and others who show excellent work are Maude R. Fenner, Elizabeth Spalding, Clara Maxfield Arnold, Stacy Tolman, Arthur W. Heintzelman, Earl R. Davis, Percy F. Albee, and Sophia L. Pitman. By invitation, a group of English views of cottages and fields painted by the late W. Staples Drown are shown. At the opening reception three sales were made, "Yellow Roses" by Clara Maxfield Arnold, "Warren River" by Gertrude P. Cady, and "A Nocturne" by Percy F. Albee.

At the R. I. School of Design there are paintings by the "Contemporary Group." This collection contains canvases which amuse, others which offend, and several which, to an intelligent observer, give pleasure. The show, as a whole, will well repay a careful study. Karl Anderson shows "Wistaria" and "Malissa—My Fair Lady." Harry Berlin has "Over the Bar" and D. Putnam Bunley, "Dahlias." Ernest Lawson has two serious canvases and Charles Reifel, two landscapes.

Allen Tucker, in his portrait of "Miss Olga Mandell, No. 2," has achieved, with simplest technique, a head of haunting, elusive charm, and harmony of color. This canvas, as a selection for the permanent collection of the R. I. School of Design, would be a graceful acknowledgement on the part of the school of the newer manner of painting, and, in this instance, such acknowledgement could be made at no sacrifice of artistic dignity.

W. Alden Brown.

ROCHESTER.

The February exhibition at the Memorial Art Gallery consists of a collection of landscapes by Ben Foster, one of winter scenes by Walter L. Palmer, and a group of recent canvases by five New York artists. To the last-named group Jonas Lie contributes five pictures, of which the most notable is a daring color arrangement called "To Meet the Day." Edward Pott-hast shows a harbor scene full of color, and several of his famous little beach scenes, Albert Groll two Cape Cod subjects in his most recent manner, and George Elmer Browne only one canvas, but an important one—"Winter Loggers"—in his characteristic style.

Luis Mora contributes five examples, of which four are Spanish figure types, and one called "Field Flowers," two little fair-haired, blue-eyed girls arranging wild flowers in a silver pitcher—a beautiful arrangement of blues, lavenders, and warm and cool grays. The exhibition will continue throughout February.

EXHIBITIONS NOW ON**Portraits by Wilhelm Funk.**

Wilhelm Funk, as his name implies, is of German nationality, although long resident here—and this presumably accounts for his temerity in including, and prominently, in his exhibition of some 15 portraits, most of them recent ones, now on at the Reinhardt Galleries, 565 Fifth Ave.—the presentments of the not over popular (among Americans) Count von Bernstorff—the German Ambassador, the Landgrave of Hesse, German Privy Councillor Lorenz Adlon and Baroness von Joanne.

These portraits, despite their cleverness of technique and fine color and expression, it would have been better, it would seem, to have omitted from the present display at this time—or to have reserved for exhibition by themselves, in the more sympathetic Germanized cities of Milwaukee, and possibly Cincinnati and St. Louis.

But the presentment of unpopular public or private personages has nothing to do with a painter's art, and is simply a question of tact and taste. The artist who has long since achieved deserved reputation as a brilliant and forceful portraitist proves in the present display that his able brush has not lost its force, versatility or cleverness during his recent two or three years' absence abroad. There is less of the carelessness of drawing, which marred his work in former years, and he would seem to be at the zenith of his powers. Take, for example, the really stunning self portrait, in which he has depicted himself—a most faithful likeness—standing, palette in hand before his easel, his figure and face slightly turned to the front of the canvas, and smoking the inevitable cigarette. The faithfulness of pose and expression, and the strong fine brushwork and rich truthful color, combine to make this a remarkable work.

Excellent, and also charming in its translation of handsome femininity, is the three-quarter length seated portrait of Mrs. Stillson Hutchins and, again, truthful and virile is the standing presentment of Mr. John Wyllys of Toledo. The large group portrait of the three Misses Tweedy, seen before, is as attractive as ever—a modern Gainsborough in composition and handling.

Lotos Club Artist's Annual Display.

The annual exhibition of paintings by artist members of the Lotos Club is on at the club galleries. A characterization of Mark Twain by Carroll Beckwith is among the most interesting pictures. Irving Wiles' portrait of a man is somewhat Academic for him, and Howard Hildebrandt's portrait of a little girl has much quality.

Landscapes predominate and among the most noteworthy are "Fifth Ave. in Winter," by C. Guy Wiggins, a rural snow scene by Leonard Ochtman, a nocturne by Albert P. Lucas, and characteristic examples of Bruce Crane, J. Francis Murphy, Wm. Derrick, Frank A. Bicknell and De Witt Parrshall. Cullen Yates sends an autumn scene with brilliant foliage, against deep blue mountains. Hugo Ballin contributes a decidedly academic composition. Two of Henry Wolfe's always fine wood engravings are shown—one after Gilbert Stuart's George Washington and the other after Cecilia Beaux's "Reverie."

Landscapes at the Arlington.

Three landscape painters of talent, G. Glenn Newell, Robert H. Nisbet and Arthur J. E. Powell, are exhibiting groups of their works at the Arlington Galleries, 274 Madison Ave., to Feb. 26. Mr. Powell, besides two very artistic gray winter views on the River Loing, at Moret and St. Mammies, sends also a winter scene at "Low Tide, Bronx River," which is also capital. Half a dozen scenes in Glacier National Park include a largely and well handled view of Grinnell Lake and Glacier.

Mr. Newell's contributions include the large and effective canvases "The Old Red Mill" and "The Old Gray Mill." Figures are introduced with success in "Les Habitants de Beauré."

A strikingly true view across a rolling country, in "Winter's Harvest Time," is one of the best of Mr. Nisbet's contributions. "From Hill to Hill" is an admirable study in contrasted greens. Excellent is "The Awakening of the Year" and tender in sentiment and effect are "A Night in June" and "Gray Morning."

Some Color Monotypes.

Goupil & Co., at 58 W. 45 St., are showing to Feb. 29, a number of color monotypes by a group of four painters, who have worked together, and yet each produced a remarkable individual series. David W. Humphrey, charms with nudes in landscapes; Harry K. Smith presents largely handled views, in which the nudes in the main are but incidental; Gustave Verbeek produces fine color effects, while S. Harkness McCrea combines strength with simplicity.

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Works by Paul Manship.

A strong sculptor, turning from the Assyrian, to the early Chinese and then to the early Roman and the Renaissance, for his inspiration is Paul Manship, who is now displaying 44 of his works at the galleries of the Berlin Photographic Co., 305 Madison Ave., to Mar. 8. He has had a success, both artistic and financial, which is well deserved. His virtuosity is unquestioned and his assimilative powers are great.

In the present display figures a souvenir of his three years residence at the American Academy in Rome, in the shape of a reproduction of the quite remarkable Infant Hercules Fountain which stands in the courtyard there. Naively charming is the high relief framed portrait in the Della Robbia vein of the artist's daughter at the age of three weeks. A recent single figure sun dial, in gilt bronze, is on the contrary quite in the early Chinese manner. A large plaster group of much distinction shows a dancer with two gazelles. "Briseis" is an admirable nude. Notable groups are the "Centaur and Dryad" that belongs to the Metropolitan Museum, and the "Satyr and Sleeping Nymph."

There is a little "Christ Crucified," in ivory apparently, and a "Portrait Statuette" of a woman, which is modern, but with a suggestion of the antique. Various medals and reliefs appear and a "Flight of Night" statuette is remarkable for its expression of motion. The strength of it all is very impressive and even marked with a certain ferocity, at times, which does not make for beauty.

Pen and Brush Club Members' Show.

At the Pen and Brush Club, 132 East 19 St., some interesting paintings and sculptures by women members are on view. A picture of a Japanese lady by Helen Watson Phelps has quaint charm. Maud Mason shows a good still life with pottery, oranges, grapes and jade beads against flowered drapery, Charlotte Coman an atmospheric little farm scene and Jane Peterson a little girl in white amid tiger lilies. Harriett Bowdoin, H. S. Phillips, Gertrude Fosdick and many others are represented. A bronzed plaster bas relief portrait of Governor Whitman by Helen Sahler is among the sculptures.

Works by Wood Gaylor.

Wood Gaylor, a young man who has not exhibited before, shows some exceedingly interesting work at the Thumb Box Gallery, 24 East 49 St. to Feb. 19. Most of the arrangements are carved on wood panels and painted. Some of them are exceptionally good in color and design and symbolic in subject. The artist presents his own interpretation of Adam and Eve, which is certainly an original one, and utilizes humans for designs in an amazing way. He shows a group of nude figures, expressing labor—one praying, one groping blindly, one despairing one, irresponsible and care free, and another stalwart figure is going straight ahead, paying no attention to any one. Some red nudes, against black, are effective, and "Charon" and "The Portress of Hell Gate" are interesting patterns. The artist designs and makes his own frames which are unique.

Macomber Pictures at Youngstown.

The third of six important exhibitions, planned by the Mahoning Institute, of Youngstown, Ohio, for the winter and spring, is now on in the Assembly Room of the Reuben McMillan Free Library, closing Feb. 20. The collection of 41 paintings by the late Mary M. Macomber and by Paul Dougherty, Chas. H. Davis and Daniel Garber is shown in Youngstown, through the courtesy of the R. C. and N. M. Vose Galleries, of Boston.

The exhibition takes on added interest through the recent death of Miss Macomber, one of the most gifted of the present generation of American artists and one of the first who sought to express her own idealism through color and design. Dr. Frank W. Gunsaulus has written to the President of the Mahoning Institute this deserved tribute; "I think Miss Macomber will have a very important place in American art history when our eyes are equal to the high and beautiful demand made upon them by her really great pictures."

There are 28 examples of Miss Macomber's work in the present Vose exhibition, the largest number ever assembled, among them "The Flower of Yesterday," "Mona Rosa, the Modern Jaconde," "Illusions," "Love's Lament," "Faith, Hope and Love," "Little Sister," etc.

Dougherty is represented by 13 fine examples typical marines and coast scenes, among the more important, "The Cornish Coast," "Morning after Storm," "Moonlit Surf," "Waning Light," and "An Equinoctial Gale." "The Alps" is a characteristic mountain scene.

Davis has nine pictures, all typical. "Spring Pastoral," "June Morning" and "Joyous Autumn" are included.

Garber shows four examples of his recent work.

Sculpture by Marie Apel.

The sculpture of Mme. Marie Apel, a young English sculptor who came here in 1914, shown in connection with the group of miniatures by members of the Am. Soc. of Min. Painters at the Woman's University Club (2 to 6 o'clock, 106 E. 52 St., comprises a number of portrait busts and figures executed in this country and in England. The portraits include those of Mrs. Butler Williamson (lent by Mrs. Williamson), Master Gordon Taylor (lent by Peter Campbell, Esq.), Mr. E. A. Ide, London; Carline, daughter of Mr. Oscar Egerston Stevens; "Tinker," daughter of Mr. Reginald Thomson; Charles Keeler, Basil Gill (as Duke of Buckingham in "Henry VIII"), Priscilla, Countess Annesley; Miss Enid Burton, Mlle. Eva von Simonowicz, Munich; Master John Jacob Astor (lent by Mrs. Astor), James Britton, and of Mlle. Bronowa of Mlle. Pavlowa's Co.

The figures include a "Penelope," the group "Day and Night," a study for a "Fountain Figure," three small statuettes "Indolence," "Meditation," and "The Indian Maid," and an ornamental door knocker in bronze. Certain of these works were seen at the recent "Eclectic" exhibition at the Folsom Gallery earlier in the season and a bust of E. A. Cole in bronze was shown in the Winter Academy. The head of Bronowa, the dancer, is very beautifully modelled, the bust of Mrs. Williamson has fine poise and distinction, and the portrait of E. A. Cole is fine in expression. Mme. Apel's work denotes a most versatile talent and rare sensitiveness of touch and feeling.

Watercolors by Fowler.

Watercolors of Holland and others of England, by Carlton C. Fowler, are at 2135 Broadway to Feb. 24. The medium is cleverly handled and although the brilliant color is a bit forced, some of the compositions are pleasing.

Edward I. Farmer

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GREAT IMPORTANCE.

Walkowitz Shows Recent Works.

An exhibition of recent drawings and watercolors by A. Walkowitz is on at the Gallery of the Photo-Secession, 291 5th Ave., to March 5. The exhibits are not cataloged or named. Those who are interested in the aim of the "ultra-moderns," to purify art by the elimination of everything not absolutely essential, will find the work entertaining, as Walkowitz is among the foremost exponents of the movement. Aside from drawings, based on the human form, he illustrates his compositional theory with a colored drawing of what is apparently a boat, tossing on the sea.

Decoration by Elmer McRae.

There are now on view at the Macbeth Gallery, 450 Fifth Ave., a number of highly interesting decorative paintings by Elmer McRae. Two are broadly brushed sea-shore scenes, one with children, while another shows a group of elephants. Flowers and birds figure in other examples.

Arthur Hoeber Memorials.

An auction of paintings contributed by various artists will be held on Feb. 26, at the Nutley, N. J., Public Library, under the

American Portraits at Ralston's.

A dozen or so of American portrait painters are showing some of their latest works, at the Ralston Galleries, 567 Fifth Ave., to Feb. 26. W. M. Chase is in the lead with a full face, seated picture of Mrs. Kenneth Carr. Irving R. Wiles brushes with distinction Mrs. Arthur White Sullivan, while F. Luis Mora sends a striking portrait of his wife.

Sidney E. Dickinson's remarkable self portrait, which attracted so much attention at the winter Academy, reappears. Morris Molarsky sends a picturesque representation of Miss Jeanne Lillie, which is almost like Lenbach in color and timbre. Excellent in character and effective in handling is T. Maynard Williamson's "Miss Christian," while suavity and agreeable color characterize William J. Whittemore's "Young Girl with a Tennis Racquet." A. Lenique de Francheville has a bright pastel head of Mrs. Esler and a spirited figure in oil of Mrs. Edward Conkling.

Antonio Barone shows decided talent in a pastel of a young girl called "Grazia," and Albert Herter pictures Miss Marjorie Curtis. Others represented are Louis Mark, Pierre Tartoue and A. Miller Ury.



THE XXIII PSALM.

The late Mary L. Macomber

Owned by R. C. & N. M. Vose of Boston

Frank W. Rogers' Landscapes.

An exhibition of 24 landscapes in oil by Frank W. Rogers is on at the galleries of Samuel Schwartz and Sons, 290 5th Ave. The canvases are faithful transcripts of nature, and several have unusual appeal. The rendering of atmospheric conditions in a snow scene is noteworthy. Apple trees in bloom by the roadside are well pictured, and there are several glimpses of picturesque rural Massachusetts, "The Run at Bantree" shows trees with gray autumn foliage reflected in the water.

More Landscapes by Lawson.

Ernest Lawson has on view at the Daniel Gallery, 4 W. 47 St., to Feb. 28, a brilliant group of recent landscapes, which include several views of the new and old bridges of the city. Among them is an early moonlight effect on High Bridge. There are several winter scenes on the outskirts of the city. The views of the later bridges are from under the arches.

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From Cezanne to Desseignes.

A rechauffé exhibition of Cezanne, Van Gogh, Picasso, Picabia and Braque, lightly spiced with contributions from Diego M. Riviera and Ribemont Desseignes is on at the Modern Gallery, 500 Fifth Ave. The title of the single contribution of the last is in French, which, being translated reads, "I am not Intelligent." This is almost as much a joke on the public as Picabia's "Catch as Catch Can." The Spanish flavor imparted by Señor Riviera is chiefly in the words Ultima Hora, which appears in print on one of his contributions. Bracques' three "Nature Mortes" are exceptionally dead, and Picasso's "Jeune Fille," is still in many pieces. Amid this all shines with refulgence Van Gogh's "Fleurs Lilas," while Cezanne's lithographic group of male nudes reappears.

Miss Litzinger's Studio Show.

Dorothea M. Litzinger is showing landscapes which she painted at Lake Mohonk last summer, at her studio, 12 W. 69 St., today and to-morrow (Sunday).

The canvases are colorful, frank expressions with the charm of spontaneity.

John H. Fry Presents Classic Heroines.

An exhibition of feminine themes from classic myths by John Hemming Fry is on at the Knoedler galleries to Feb. 26. The pictures reveal a gift of creative thought. The brush work seems a bit trim and suave after viewing the work of the "Modernists," t Montross's. The decorative arrangements of the large compositions are good. Unhappy "Ophelia" has charm, "Pandora" is well presented, and "Heloise" gowned in deep red velvet, is a dignified work skillfully painted and beautiful in color. "Undine," "Sappho," "Diana," and the "Dryads," are grouped, and the "Fates" also among the subjects all well drawn and developed.

Linde Landscapes Shown.

The graceful, decorative and yet vigorous brush work of Ossip L. Linde, is seen in a collection of 22 pictures on view at the galleries, 13 West 46 St. There are landscapes in New Hampshire and Connecticut, as well as scenes in Belgium, chiefly at Bruges, where the Porte d'Ostende and the Beguinage are made most picturesque use of. "The Blue Bay," is quite a remarkable example, evidently a Long Island Sound view, but suggesting something quite Italian.

DEATH OF HELEN F. MEARS.

Helen Farnsworth Mears, sculptor of talent, 37 years old, died suddenly in her studio, 46 Washington Sq. S. on Thursday aft. while entertaining friends. She was a pupil of A. St. Gaudens and won a gold medal at the St. Louis Exposition.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and other interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger and Andrews-Canfield Picture Sales, will soon appear.

COLLECTORS' OPPORTUNITY.

As told elsewhere in our columns today, the largest and most important sale of old and modern art works that has taken place in America or Europe for several years—that of the 387 oils and 33 sculptures, forming the widely known collections of Mr. Catholina Lambert of Paterson, N. J.—will take place in the Plaza Hotel Ball room on four evenings of next week, beginning on Monday.

The wide scope and variety of this interesting and important assemblage, especially of old and modern pictures, has not only drawn an unprecedented throng of collectors and art lovers to the galleries where it has been and is on exhibition, but will undoubtedly result in the crowding of the Plaza Ballroom to its utmost capacity, and the turning away of many unfortunates who have not secured the necessary cards of admission.

The result of the sale will be anticipated in Europe, as well as in America, for upon the prices the undisputed pictures bring, the tone and probable course of the picture market for the rest of the season, at any rate, will be determined. There is a wide difference of opinion as to the result of this sale, and as to whether the picture market in its present condition, can absorb, except at very low figures, so large a number of paintings at one time. It must be remembered also that next week's sale is to be followed by that during the week of March 6-10, on five successive evenings, of the remainder of the Blakeslee stock of pictures. It would seem that as the dealers are not likely to wish to add to their already too large stocks, carried over through two poor seasons and thus far in a third and worse one, that here and now is the greatest opportunity that American picture buyers, collectors and lovers have had in years, to secure many good, and more fair examples of well-known painters, on the best possible terms. It is possible, and to be hoped, that this opportunity will be fully taken advantage of, and that the Plaza Ballroom and American Art Galleries will welcome not only many old and well-known collectors, but a host of new ones at these coming interesting and important sales. The new buyer has been conspicuous by his absence in the picture auction rooms for two seasons past and this season, up to the present. Now is his chance, not only to procure art works at low figures for his own pleasure and education, but good investments as well, for it has been repeatedly proven that there are few better financial investments than good art works, bought at low figures.

OBITUARY.

Johann Geyer.

The death is announced at Berlin of Professor Johann Geyer, whose specialty was etchings on copper of architectural subjects. He co-operated in the work of the Archaeological Institute in the reports of the Pergamon excavations.

Philip Muhr.

Philip Muhr, professor of painting in the Phila. School of Industrial Art, died a few days ago in that city. He was born in Germany, studied in Munich and Paris, and was a member of the Phila Sketch Club.

CORRESPONDENCE

A "Kultur" Exponent Protests.

Editor, AMERICAN ART NEWS.

Dear Sir:

With a feeling of amusement, mingled with a certain amount of surprise, in spite of the many curious things I had been getting accustomed to through all sorts of "stuff" in the American papers, I read some weeks ago, in an editorial in the ART NEWS, that some French and English and many of your American readers had declared that all the art news from Germany, which you had published from time to time, was nothing more than a big "bluff." As I am a member of the staff of "Der Cicerone," the well-known German art publication, I am in a position to know pretty well what is going on in the German art world at present; and I can assure you that those readers of your journal, either know nothing at all about the subject, and merely state, with calm conscience, what they think, or rather wish, to be the case—which is what I call "bluff"), or else they do know well enough and deliberately tell—well, the opposite of the truth, for purposes of their own.

In order, however, to prove to them that interest in art, as well as art activity in Germany, is not interfered with by the war, I may tell you that I have just received news that the editor-in-chief of "Der Cicerone," Prof. Biermann, who, up till now, has been art adviser to the Grand Duke of Hesse-Darmstadt, has been made Director-General of all the municipal museums and galleries in Cologne—a post which has been expressly created for him, in order to assure to that city his great organizing talent, knowledge, and foresightedness. If a city in the middle of the greatest and costliest wars that has ever been waged, can think of such a thing, and augment its expenses for art (and Cologne already pays for its art and theatre a considerable sum every year), it proves, I think, pretty conclusively how things stand in Germany.

Whether such readers believe it or not does not make the slightest difference. The Germans will continue, in spite of the war, and even in spite of their opinion, to hold high their "Kultur," which seemingly hated word here, means caring for the higher things in life, most of all for art in every form. But the "neutral" readers of your journal, if such there be, ought to know how things are in reality; and it is for them that I wish to protest against such ridiculous statements and to state how things really are.

Yours very sincerely,

Frank E. Washburn Freund.

New York, Feb. 15, 1916.

That Disputed Romney.

Editor, AMERICAN ART NEWS.

Dear Sir:

My attention has been called to your issue of February 5 in which you state that you have received a special cable from London of the 3rd instant, to the effect, on what seems to be most reliable authority, that Mr. Huntington's attorneys are approaching a settlement out of court, in the case of Huntington vs. Lewis and Simmons.

Messrs. Guedalla & Jacobson are the London solicitors who have charge of the case in England on behalf of Mr. Huntington;—my firm represent Mr. Huntington here. Mr. Guedalla is at the present time in New York, partly for the purpose of taking the testimony of Mr. Huntington in the action, on commission.

Speaking for Mr. Huntington, as well as the London solicitors, I beg to inform you that neither in London nor New York has the charge been withdrawn by Mr. Huntington that the picture in question is not by Romney. We also contend that it is not a portrait of Mrs. Siddons or Miss Kemble; and the case is being prosecuted as vigorously as the law will permit.

Having in mind your previous comments on this litigation, I would be obliged if you will do us the courtesy to publish this letter.

Very truly yours,

John B. Stanchfield.

New York, Feb. 9, 1916.

AN ARTIST'S MODEL'S PLAINT.

To the Artists—

You Artists paint our pretty "mugs,"
You may paint our fancy "Lugs,"
You may make us think we're green
And "babes" of seventeen.
You may paint us all you like
You may paint us green like "Mike,"
But this something we demand
We're not "babies"—Understand?
Ruth Matthews (A Model).

ART BOOK REVIEWS.

SOUTH INDIAN BRONZES, BY O. C. GANGOLY.
FOLIO PUBLISHED BY THE INDIAN SOCIETY OF ORIENTAL ART, CALCUTTA.—(LUZAC & Co., LONDON.)

The art of India has yet to achieve anything like universal popularity, but if we are to believe the introduction contributed to the present volume, by I. G. Woodroffe, interest in the subject is "rising." Mr. Gangoly's work must be commended as an earnest labor of research, in a field that is now ungrateful and promises to remain so. Students of oriental art are scarcely numerous enough the world over to make up, fully, to this zealous author, the appreciation which he finds lacking in a people whose ancestors were capable of magnificent productions in sculpture.

One must admire the patience with which Mr. Gangoly has pursued his subject from the basis of a Sanskrit text which involved a "strenuous task" of interpretation. He proceeds from so remote a period as 1000 B. C., the conjectural date of Agastya, the first Aryan missionary to South India, whose appearance is thought to antedate that of Buddha. With true scholarly sympathy, he traces the development of artistic expression, which followed Maya's foundation of Indian architecture. He enters into a study of the canons of proportion, adopted by the Indians (after the manner of the Egyptians and Greeks), and in connection with an elaborate series of illustrations, he composes a text rich in historical data and replete with rare information. Mr. Gangoly feels confidence in the aesthetic value of the work of the Indians, sculpture which, he considers, answers "to the supreme tests of great art." His conclusion is enthusiastic and well expressed: "As studies of line pure and consummate, as exquisite examples of the value of movement, as embodiments of force, with power in every line—these images display qualities of everlasting nobility, which unquestionably constitute a full fledged school of vital sculpture." The volume is well and copiously illustrated.

J. B.

ART BOOK REVIEWS.

THE ARCHITECTURE AND LANDSCAPE GARDENING OF THE EXPOSITION. DESCRIBED BY MAUD W. RAYMOND AND OTHERS. INTRODUCTION BY LOUIS C. MOLLGART. 12 MO., PAUL ELDER & Co., SAN FRANCISCO.

The text of this attractive volume is not formidable, and as neither the introduction nor the descriptive notes attempt anything like a studious disquisition upon the work considered, the illustrations, which are numerous and of good quality, are made to bear the burden of appeal to the reader's attention. The landscape gardening side of the work might have received more specific notice in both text and illustrative sections, for landscape gardening is an art which is occupying more and more its rightful place in the schemes with which architects have to consider. The ephemeral character of exposition architecture calls perhaps for little more than the sort of comment found in the usual art catalog. The present volume serves well its purpose, therefore, which is, evidently, to supply a clear pictorial record of the architectural features of the Exposition.

EXTRACTS FROM THE DIARIES AND CORRESPONDENCE OF JOHN EVELYN AND SAMUEL PEPPYS RELATING TO ENGRAVING. With notes by Howard C. Levis. London: Ellis, 1915. 12mo.

Mr. Levis, whose monumental "Bibliography of Books on Prints" was the product of a faculty of patient research placed in the service of the study of the reproductive graphic arts, has had the happy idea of compiling the present copiously illustrated little volume. Beside the extracts, which throw interesting side-lights on the life and methods of engravers, print-sellers and print-collectors of that day, the book has divisions dealing with "John Evelyn's Etchings" (it will be remembered that Evelyn's name is closely connected with the introduction of mezzotint into England), "Book-plates of Evelyn and Pepys," "Portraits of John and Mary Evelyn and Samuel and Elizabeth Pepys" and "Frontispieces and Illustrations," the last-named referring to those in books published by the two worthies.

The whole appeals in most pleasant and interesting manner to amateurs, connoisseurs and collectors of prints. The editor has added to the value of the book by numerous notes giving information regarding the producers and sellers of prints, and has seen to it that there is a good index.

Wilhelmine Weber is showing some painted furniture at her studio, 122 East 59 St. She has a nice feeling for color and decoration and designs all her work herself. Among the most attractive sets shown is one in yellow with conventionalized fruits and foliage in natural colors. This is intended for a breakfast room.

PHILADELPHIA.

The opening of the Exhibit of Oriental Art Feb. 12, in the newly-completed Charles Custis Harrison Hall of the University of Pa. Museum brought together a notable gathering of distinguished figures in the artistic literary and social world assembled for a private view of recently acquired Chinese Porcelains from the J. Pierpont Morgan collections, together with a number of examples loaned by Duveen Brothers of New York. Many of these objects have already been on view in the Metropolitan Museum but were a revelation to those who saw them for the first time. The Hall itself, a remarkable work of successful architectural design and engineering skill, is circular in plan, 100 feet in diameter with a vaulted dome lighted from the top, the whole interior reminding one of the Pantheon in Rome. The display includes rare and costly specimens of vases with the blue and white hawthorne plum decoration, monochrome peach-bloom and Celadon jars and plaques, Chinese sculptures and paintings, a small collection of Jades Buddhist religious vessels and images of bronze and, on the walls, a number of superb pieces of Flemish tapestry, most of these belonging to the permanent collection of the Museum.

The Gold Medal of Honor of the Pa. Academy has been awarded to J. Alden Weir, in recognition of high achievement in his profession. Mr. Weir exposes a group of his works in the current annual exhibit, among them a fine portrait of Robert W. Weir. Joseph T. Pearson's medalled "By the Pastures," in which some well painted turkeys figure, have been purchased by the University Club. J. Francis Murphy's "On the Valley" and another entitled only exhibit, "An Autumnal Note" has been purchased by Mr. Geo. B. Woodside. Thomas Lakins' canvas "Music," was sold to a dealer.

Mr. Charles J. Cohen has been elected President of the Fairmount Park Art Association, succeeding Mr. Edward T. Stotesbury. Mr. Stotesbury was not a candidate for reelection. Messrs. E. Burgess Warren, James M. Beck and Henry K. Fox were elected Vice-Presidents. John W. Pepper, Treasurer, and Leslie W. Miller, Secretary. The model of the proposed improvement of the east bank of the Schuylkill River from Beacon Light to Gerard Ave. Bridge ordered by the Association under the terms of the Samuel bequest is now on exhibit in the lecture room at the Academy.

Art Masque for 1916.

Success seems certain for the performance of the Masque for 1916, in which seven allied art organizations participate, scheduled to take place in the Academy of Music on the evening of Washington's Birthday. Stanley Muschamp, Jr., will be the music director, and Frank Buchanan, stage director. The stage setting is in the hands of Arthur B. Carles and William A. Young. In the Masque the School of Industrial Art is assigned two attractive parts, involving about one hundred and twenty-five players. The first is a gorgeous court scene in which pomp and splendor will be the keynote. A surprise is promised in the costuming and the color of this scene, in which about seventy-five players will participate.

The second part assigned to the School of Industrial Art presents a series of four pictures. Here the scheme of color has been carefully planned by the committee in conjunction with Mr. Leicester Holland, the author of the scenario, to be in contrast with the effects preceding and following it. Every resource of the School and Museum of Industrial Art has been drawn upon in the designing and execution of costumes and accessories.

Dancing will be followed by a stately pageant in which Youth and Beauty will be paramount. The members of the Sketch Club will represent Grecian Warriors. The important feature of their number will be a barbaric torch dance which takes place at the time that Theseus is supposed to be slaying the Minotaur. Joseph Craig Fox is directing this episode, and the costumes have been designed by Morris Hall Pancoast and Herbert Pullinger.

Eugene Castello.

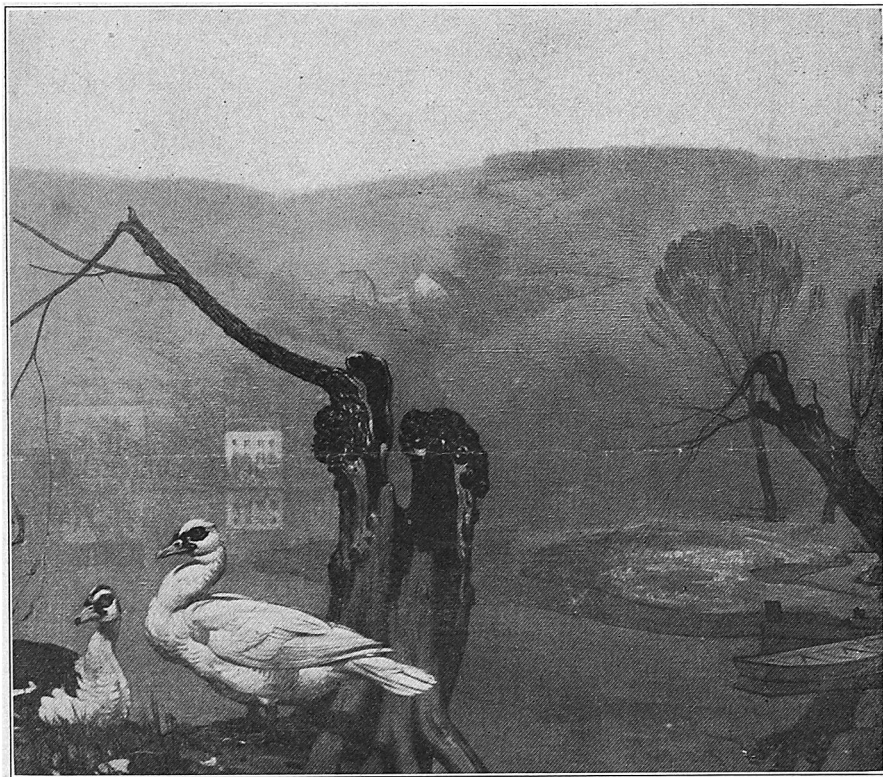
BALTIMORE.

Jonas Lie's gorgeous "Rhapsodie" is by all means the most notable picture in the Charcoal Club's Seventh Annual Exhibition of Contemporary American Art, now on at the Peabody Gallery. This striking canvas is having the success it deserves and is receiving the lion's share of attention. So brilliant is it that it makes the things adjacent to it appear to decided disadvantage. C. W. Hawthorne's "Wild Rose," for instance, is robbed of much of its effect, and the weak points of Childe Hassam's "Girl in Yellow" are emphasized.

The exhibition contains 157 paintings and a small group of sculptures by E. Berge, H. Schuler, Rachel M. Hawks, J. E. Stauffer, Grace H. Turnbull and J. A. Alluisi. Berge's beautiful new bronze fountain, "Will-o'-the-

Wisp" has the place of honor, which it well merits. It is being shown simultaneously at the Pennsylvania Academy exhibition. 134 artists, in all, are represented, some of them having sent works by invitation, but the majority are those who succeeded in "getting by" the jury, which was composed of E. H. Potthast, L. Seyffert, and J. H. Carlson. No exhibitor has more than two paintings on the wall.

Some of the more notable exhibits are F. C. Frieseke's "The Path," R. Miller's "Spring," both sunshiny, brilliant works; John Sloan's "Sunday in the Park," George Bellows' "Summer Night," a canvas of absorbing interest; C. Rosen's "Sand Dunes," which has both breadth and strength; M. Molarsky's "Spanish Woman," R. Henri's "Sammy and His Mother," Seyffert's "Julian," W. H. K. Yarrow's touching and sympathetic portrait called "Waiting," C. Ryder's "Village Street," D. Felter's "Heavy Surf" and "Norman's Ledge," E. Haupt's beautiful nude "Girl Arranging Her Hair" and his portrait of Dr. Henry Wood of Johns Hopkins University; R. McGill Mackall's fine "Freight Yards, Baltimore," Camelia Whitehurst's two portraits of little girls, Ben Foster's "Early Autumn Twilight," Grace H. Turnbull's "Winter," E. W. Redfield's "Brook and Meadow," P. King's "Hauling Ice," I. R. Wiles' "Mirror Lake," R. B. Farley's "Dawn-Spurwink, Me.," E. Speicher's "Portrait of a Dancer," Alice Tilden's "Reverie," H. S. Hubbel's "Ten O'Clock," C. H. Walther's "Zinnia Arrangement," Alice Worthington Ball's "In the Late Afternoon" and her still life, "Lemons and Other Things," L. W. N.



ON THE VALLEY

Joseph T. Pearson, Jr.

Winner of Temple Gold Medal and Stotesbury Prize at Pa. Academy Exhibition.

Ford's "Heirlooms" and "Poppies," W. Wendt's "Summer Days," H. H. Breckenridge's "Chinese Jar," G. Coale's portrait of himself, Sargeant Kendall's "The Critics," S. E. Whiteman's "Sunlight and Frost," and "New England Hillside," C. H. Ebert's "Tyrol-Alps," F. Usher de Voll's "Grey Day," O. Rouland's "Coral Beads," Jeanie W. Walkinshaw's "Portrait of V," five canvases by the late W. R. C. Wood, and A. Borie's "The Mandarin Orange."

H. Schuler, sculptor, and W. G. Beecher, both of Baltimore, are at work on models for the \$100,000 memorial to President Buchanan that will be erected in Washington in accordance with a bequest in the will of Harriet Lane Johnson, President Buchanan's niece. The plans that have already been submitted by Mr. Schuler and Mr. Beecher have met the general, but not the final approval of the Washington Commission of Fine Arts. This is being withheld pending the selection of a site, a question that is now before Congress. The location favored is in the new Meridian Hill Park development on 16th St.

An unnamed donor has presented the Corcoran Gallery at Washington with Randall Davey's painting of an "Old Sea Captain."

BOSTON.

A Childe Hassam show now on at the St. Botolph Club is calculated to make the average ignorant connoisseur "turn pale and turn tail." It is, as one artist said, "a bully show," but only to those who "know." However, Boston's reputation for culture may not be unfounded, and the elect may like and acquire some of these colorful pictures. The figure examples (as to which one innocent old lady asked if they were "done in crewels") are entirely Hassamish, and sometimes quite beautiful, but the shore-scapes, landscapes, and etchings are less markedly in that class that is caviare to the general.

As your critic predicted, Miss Gertrude Fiske's exhibition at the Guild has been exceedingly well received. It is original, her work is remarkably well handled technically, and is both wholesome and interesting. A future is prophesied for this young painter. Portraits strongly characterized, figure studies modern in motif, and some delightfully out-of-doors landscapes comprise the showing. Included in it is the brilliant "Goldfish," a picture of young women bending over glass jars with goldfish in them, suffused with light, contrasted with shadow. This, after being exhibited at the Carnegie Institute, Pittsburg, was bought by Mr. James R. Mellon, founder of the Mellon Institute. Another interesting and successful canvas is "The Shadow," a young girl standing in the half shadow, the property of Mrs. Edward H. Harriman of N. Y.

At the Copley Gallery are two exhibitions of divergent appeal. Miss Lucy Conant holds

IN STUDIO AND GALLERY.

Connecticut Academy Prizes.

The prizes in the sixth annual exhibition of the Connecticut Academy, which opened Monday, were awarded as follows: W. R. Derrick of N. Y., the Academy prize of \$100 for "Hollyhocks"; Jean Nutting Oliver of Boston, the Hudson prize of \$25 for "Helen"; Guy C. Wiggins of N. Y., the Dunham prize of \$25 for artists under 25 years old, for "A Blow from the Northwest."

Jane Peterson, N. Y., R. F. Logan, Adelaide Deming, Mrs. Frances H. Storrs, Harold Douglas and James Greenwood received honorable mentions.

N. Y. Quartier Latin Fire.

There has been, figuratively speaking, weeping, wailing and gnashing of teeth in the N. Y. Quartier Latin, for fire, last Saturday morning, swept into Bruno's Garret, in S. Washington Sq., and destroyed not alone the effects of the presiding genius, editor of the weekly which bears his name, but also the artistic and literary wares of more than 150 people. Fate seems often unkind. Mss. of Murger and Shaw figured in the holocaust, but the Guido Bruno phoenix has risen superior to its ashes.

There is a capital illustrated catalog of the Americanization Through Art Display at Memorial Hall in Phila.

At the Catherine Lorillard Wolff Art Club the Feb. exhibition is composed of the work of the following members: Marion M. Kerr, Hope Miller, Ida P. Becker, Marion Olmstead, Winifred Selwyn, Sylvia H. Rafter and M. Sherman.

The current exhibition at the Albright Gallery in Buffalo consists of works by men who paint the Far West, and by Stephen Parrish and Charles Caryl Coleman.

An exhibition of watercolors loaned by a group of N. Y. artists and decorated porcelain by Mary E. Harrison and Marguerite A. Cameron is on to Feb. 27 at the Montclair Museum.

The Nat'l Arts Club gave a reception in honor of Timothy Cole, the veteran wood engraver, on Wed. evening last.

The Rhode Island School of Design is holding an exhibition of works by contemporary American Painters and sculptors to Feb. 24.

The Society of Beaux Arts Architects, the local chapter of the American Institute of Architects, the Washington Architectural Club and the Washington Society of Artists joined in a mammoth entertainment on February 17, at the New Willard, Washington, for the benefit of the families of the French soldier artists, fighting and fallen. It was a costume dance, with a jury to review the grand march and award prizes for the best costumes.

The Fort Worth Museum is holding its VII annual exhibition of paintings by American artists.

Nine N. Y. student bodies are to publish "The American Art Student." The profits are to be used as a fund to aid students.

Rhoda Holmes Nichols is in California, where she will probably remain until spring.

Henry Clews, Jr., and his wife expect to return to Paris in a few weeks.

Harriett Clark, of 135 E. 66 St., gave a reception Monday to a number of her friends, and showed over thirty miniatures which she painted recently. She has a nice sense of color and arrangement, and portrays men as successfully as women and little children.

Dewitt M. Lockman recently painted portraits of Mrs. Edgar L. Young and Mr. and Mrs. James R. Mellon. The last two were added, by invitation, to the exhibition of the Society of American Portrait Painters, now on at Pittsburg.

Thomas Furlong, of 122 E. 59 St., has been making charming red chalk sketch portraits of little children.

John de Costa has taken a studio in the Gainsborough, 222 W. 59 St.

Miss Jane Peterson is giving a course of lectures on art in Scranton, Pa.

Allen Tucker who went to Paris several months ago to work with the American ambulance service, is due to arrive here today.

(Continued on page 6)

FROM ART TALKS with RANGER (G. P. Putnam's Sons, Publishers, New York)
 "In the painter's art, the secret of the lyric lies in emphasis. When the emphasis dances on the flashing stream of fleeting moments in such a way as to remain always in the present, we have the ideal lyric. But when the emphasis lingers in the past, the lyric qualities of the work live in the shadows, while the dramatic are uppermost in the high-lights and strong in the half-tones. And the secret of emphasis lies in the artist's temperament. In this relation, artistic temperaments has real meaning."

THE "FIFTY" AT MONTROSS'S.

(By the Second Viewer.)

It is like a gathering of the clans, this assembly of fifty shrill pipers at the Montross Gallery. For pipers they certainly are, for all their "outré" airs and their thin dissonances. A canvas as near to something large and sonorous as possible, comes from the painter of a former "Sensation," Joseph Stella whose "Chromatic Sensation—The Procession" is like a chromatic progression a la Puccini from his kaleidoscopic sensation of two seasons ago, namely, "Mardi Gras at Coney Island." Chromatic certainly is this "Procession," a big gamut of semi-tones. One must come down the color scale somewhat to "feel" the fine tapestry effect of Maurice Prendergast, who has at last, following a suggestion of the "Second Viewer," realized a countenance in one of the block faces that he "places" with such telling decorative effect.

Further down the scale even is Bertram Hartman, "Eclectic" Hartman, whose progression from the high key of his "Seasons" at the Folsom Gallery, is almost into gloom with his black theatric "Vanity." In Walt Kuhn's portrait—"of a man" if one believes the catalog—one has a composite presentment, as for instance—George Moore and James Gregg—in rather sunburned saffronness.

Henri, man of many pupils, has taken, like the "pupil of pupils" Bellows, to painting the nude, with a broom. There ought to be a law against this. Smart sweepers abound. Their virtuosity palls a little. Arthur Davies at least cares not to splash with his brush. He ever has it in control, and the "Bacchante Mother" is a product of one of his best controlled moments.

Hayley Lever still strives to find the "atmosphere" of that great subject for paint—"Gloucester," but the scales of Cornwall have not yet fallen from his eyes. Harry Berlin, who seems to have something of the sense of a big artist, is a bit hyphenated in his landscape "Uphill," and the hyphenation is Gauguin-Cezanne. Rosselino furnishes the main inspiration to Karl Anderson for his "Madonna," and one almost convicts Duveneck as guilty because of Randall Davey's "Girl in Black." Glackens is still running an account with Renoir in his "Young Girl," while George Hart pays cash, as it were, to Nature in his original and clever "Englewood Ice Pond." Leon Kroll, who has, at intervals, shown talent, presents a fine landscape; John F. Parker another, a simple one, effective and rather new in color entitled—"Study in Abstract Form and Color."

Van Dearing Perrine with "The Wind," Charles Reiffel with "A Homestead," and Allen Tucker with a "Morning in the Valley," are true to modds often before expressed. Max Weber ceases expostulation for demonstration contributing "A Vocal Solo," Henry Fitch Taylor with a theme excused as "A Color Hypothesis"—propounds geometrically in "the Rat Catcher's Daughter," and Eugene Speicher in the "Portrait of Hervey White" adds a touch of Cezanne heaviness to his academic accomplishments as a sort of ticket of admission to the circle of "terrible fellows."

Would that space allowed more than mere mention that McRae is consciously decorative in "Arrangement" here, as he is in his own fine show at Macbeth's, and there are, to make up the fifty, "messages" in line and color, not indeed more thunderous than Jupiter's, from David Milne, Frank Nankivell, Bror Nordfeldt, Walter Pach, Jules Pascin, Charles Prendergast, Hugo Robus, Morton L. Shauberg, C. R. Sheeler, Jr., S. I. Slomka, William Sommer, Morgan Steinmetz, Eug. P. Ullman, Ch. H. Walther, Evan Walters, Oscar Bleumner, D. P. Brinley, James Butler, Arthur B. Carles, Howard Coluzzi, Herbert Crowley, Amos Engel, C. D. Ferrand, Ham. Easter Field, Wood Gaylor, H. Heath, I. Lichtenstein and Robert Lauvent.

James Britton.

Bibelots at the French Museum.

A loan exhibition of French XVIII century bibelots was opened at the French Museum, 599 Fifth Ave., Tuesday last, and continues through Monday. There are loans from both collectors and dealers. Among the paintings and drawings are example of Boucher, Watteau, Mallett, Van Gorp and Louis Moreau, while the other objects include fans, toilet sets and furniture, tapestries and statuettes. Among those who have made loans are Mrs. W. P. Douglas, Miss Gould, Mrs. McDougall Hawkes, Miss Elsie de Wolfe and Mr. Thomas Hughes Kelly.

Whistler in Point and Pencil.

There is now on view at the galleries of Keppel & Co., 4 E. 39 St., a most interesting coll'n of nearly 100 etchings and lithographs by Whistler. The catalog is as usual a model full of information and explanatory criticism.

Kronberg's Ballerinas.

Louis Kronberg is showing twenty oils and pastels of "The Dance" at Knoedler's to Feb. 26, which have simplicity of composition and quiet coloring. In the figures of the ballet girls movement and life are so skillfully suggested as to recall Degas, by whom the artist has been, of course, influenced. There is an interesting nude; the flesh with its delicate grays and the little head with copper-colored hair are well brought out by drapery of mauve, blue and rose. Two arrangements of a ballet girl, in white, adjusting her sandal, are especially good and "La Coiffure," a young girl, arranging her hair, has exceptional charm.

Social Lights by Robert Reid.

Robert Reid is displaying to Mar. 4, at the galleries of Jacques Silegmann & Co., 705 Fifth Ave., another of his effective and artistically facile portrait sketches in oil on rough canvas, of men and women of society, made during the summer and fall at Newport, and in Providence and Phila. The manner of presentation is highly attractive and the works, if somewhat slight, are distinctly clever.

IN STUDIO AND GALLERY.

(Continued from page 5)

Augustus V. Tack is preparing to hold an exhibition at one of the leading Fifth Avenue galleries in mid-March. A number of recent portraits will be shown, among them an excellent presentment of Edwin Lefevre, the author. A large allegorical work "The Voice in the Wilderness" will be one of the features of the display. Spiritual in character, strongly modeled and original in conception, the pictures will afford distinct pleasure to art lovers.

Dana Pond returned from France in the late autumn on account of the war and leased a studio in the Bryant Park studio building, where he has been painting portraits. He is now at work upon some figure subjects principally old men and women who have served him as models.

The joint exhibition of Robert Vonnoh and Bessie Potter Vonnoh at Rochester, has been extended another week. It will then go to St. Louis, and later to Kansas City. This exhibition has been traveling about the country since last spring.



MADONNA (ROSELLINO)

Karl Anderson

At the Montross Gallery

Landscapes by Walter Clark.

Walter Clark, one of the older Academicians, whose work has won for him several medals, is showing an interesting group of American landscapes in oil at Milch's Gallery, Mad. Ave. and 74 St., to Feb. 26. A boy driving cows home from the pasture at sundown, Peconic sand dunes, harvest time, with rye stacked in the meadows, and a farm scene with sunlight striking a small white house with red chimney, red barns and a suggestion of a forest in the background are all more successful works than the Gloucester pictures.

Some thirty artist members of the National Arts Club have been invited to paint a frieze about the grill room. The design is left to the artists' decision but the canvases must not exceed twelve in height. Landscapes, figure pieces and marines will be grouped in harmonious relation of color and design.

E. Hodgson Smart, of London, who painted the portraits of the late King Edward and the dowager Queen Alexandra, is in Cleveland printing a portrait of Dean Abbott, of Trinity Cathedral. At his studio he is showing his "Dawn," symbolizing the dawn of soul in a woman of wealth, and "Au Revoir," a portrait study, still unfinished. The artist's "Lady in Black" is well known in England.

William Gilchrist has gone from his Holbein studio for a month to Cleveland, O., to paint an important portrait.

At his Holbein studio, William R. Derick has a number of fine canvases, painted during the past summer and autumn. These have all of the artist's usual poetry and are, if possible, better than even his former good work.

Since his return to this country from France last summer, Walter Griffin has held successful exhibitions of his work in Philadelphia, St. Louis and Boston. He has been traveling about in various cities but expects shortly to settle permanently in New York.

At his studio, 237 West 86th St., Frank De Haven is showing several landscapes, painted in Northern Connecticut last summer. One of especial interest is "An Abandoned Farm," in which there is good composition, distance with a poetic charm and rich color quality.

Yamanaka Japanese Print Show.

Having held with success their annual auction sale, the Yamanaka Galleries, 254 Fifth Ave., have now on view to Feb. 26, a remarkably interesting collection of old Japanese color prints by Hokusai and his pupils, as well as examples of the work of

the famous Ukiyo-e artists. The catalog contains 138 numbers, which include sets as well as single prints. To praise the XVIII and XIX century master, for he lived from 1760 to 1849, would be but to gild the lily. In the present gathering he can be studied to the full, in his water falls and bridges series, as well as in his remarkable flower arrangements and the inimitable group of five scenes in the Yoshiwara Tea House. There is found prodigious industry, wedded to extraordinary technical and artistic skill.

Most interesting is the colored drawing for a wooden block by the master's daughter, Oyei, an interior and exterior scene in Yoshiwara, which has an almost Occidental effect, while retaining the Oriental manner and structure. Among the other pupils of Hokusai represented are Hokkei and Gogaku.

The prints of various schools, chiefly figure works telling interesting stories of Nippon life, are examples of the brilliant craftsman, the Samurai Yeishi; Toyokuni, the specialist in actors; Toyohiro, the master of Hiroshige; Utamoro, remarkable for his feminine types, and Shunzan, also a specialist in the depicting of women.

SALES PAST AND TO COME

Two Important Rug Sales.

Two important collections of old Chinese rugs will be placed on exhibition at the Anderson Galleries on Monday next, preliminary to the unrestricted public sale on Thursday, Friday and Saturday afts., March 2, 3 and 4 next.

One collection is that of Mr. John Kimberly Mumford, the author of the standard work on "Oriental Rugs" and other writings on this subject, including the exhaustive catalogs of the Yerkes and Marquand collections, have gained for him recognition on both sides of the Atlantic. The other is a collection, just arrived from Peking, and that of Mr. Frederick Moore, an author and traveler who has been a resident of the Chinese capital for more than five years, acting as correspondent of the Associated Press. Collecting rugs was somewhat of an avocation with him, but the opportunities which the Chinese capital afforded and his zeal in studying this little-known branch of the rug-weaving art have made him an authority on the Chinese phase of the subject.

The two collections combined in the illustrated catalog number nearly 300 pieces, and cover the whole range of color, design and size in which Chinese rug-makers have, for the past four centuries, plied the processes of their art. Many of the pieces cannot be duplicated, and all have been selected because of some particular merit.

The Rugs in Detail.

In the collections are great temple hangings, ceremonial squares, palace carpets, kong (the Chinese divan) coverings, travelers' rugs, saddle caparisons, throne coverings, and chair-seats. There are rugs from China proper, both the Eastern and Western provinces of the North (South China producing no rugs), and others from the so-called dependencies, beyond the Great Wall. There are grotesque things designed to ward off evil spirits, and delicate, beautiful pieces woven as gifts with emblems of good omen or good wishes for bride, mandarin, prince, or emperor.

The symbols employed cover a wide range of picture language. The eight emblems of Buddhism, and the four of the scholar; the "Nine Precious Things"; and "The Hundred Antiques"; the flowers of the seasons—which every gentle person loves; the fruits which have meanings, and the fragrant "fingers of Buddha"; the conventional lotus—the Buddhist flower—the peony; the clouds and waves of eternity; the mythical dragon, emblem of the dynasty, and the phoenix, significant of the empress; the fabulous lion, used to indicate authority; the heavenly dog which tries from time to time to devour the moon; the deer and the pine tree, good omens for the traveler; the horse, symbol of nobility and strength; the bat and the shou character for good fortune; the golden "cash," for wealth; temple bells and loops of jewels—these are the designs more frequently found. Then there are also, on occasional pieces, a monkey, several little birds, a human figure, or other distinctive features.

Notable is a pair of panels with four Kwan Yins, Goddesses of Mercy, with two attendants, in smaller scale, at the base of the temple hangings. They are believed to have come from one of a famous group of monasteries known as Wu-Tai-Shan, high in the mountains of Shansi. Another pair of the same size have, at the base of each, a Lama priest, sounding perhaps a call to the spirits, on a conch shell. And still a third pair (forming a set of six in all), display great dragons, which formerly, when in place on the pillars of the temple, coiled completely round them. There are many remarkable pieces, but that which is judged to be the finest of all is the little rug which is numbered last in the catalogue, a Kang Hsi piece. It is probable that no such rug will again come out of China. And it is doubtful whether another exists in America or Europe.

The collections offer the widest possible field for the study of the rich Chinese symbolism and for the exercise of selective taste in decorative material. They have double importance at the present time, since not only have prevailing conditions throughout the world practically stopped the importation of rugs to America but the rapid exhaustion during the past few years of the supply in China—a field never so productive as that comprising the Mohammedan countries—has given a multitude of the rugs a largely increased value in rarity. The collections are the most interesting and important that have been exhibited in the United States in many years. In addition to the rugs are some porcelains, sculptures, bronzes, embroideries, jewelry, and other examples of ancient Chinese art.

(Sales continued on page 9)

LONDON LETTER.

London, Feb. 9, 1916.

This week has arrived the news that during the period of the war the Government proposes to close all public museums and galleries. It is not quite clear whether the order is made with a view to further safeguarding of the national treasures or whether motives of economy underlie the change. The total cost to the nation of maintaining these institutions is approximately £280,000, but the fact that they will be closed to visitors will, by no means, result in the saving of anything like so large a sum. If their contents are to be at all properly preserved, the retention of a large number of officials will still be necessitated while many other heavy expenses will continue as before. It is considered in many quarters that this step will prove false economy and that it is the duty of the State to continue to provide distraction of an artistic type during wartime. It is interesting to note that, since the outbreak of the war and in spite of the consequent withdrawal from the towns of large numbers of men, the attendance at galleries and museums has shown an increase over former years, a fact which is in part no doubt due to the presence in our midst of many foreign refugees as well as of members of disabled and convalescent who find welcome amusement in this way. It is quite possible that public protest at this summary curtailment of our artistic pleasures, will eventually lead to some modification of the decree.

Pastel Society Exhibition.

Pastels seem to have but little affinity with the strenuous spirit of war, so that it is small wonder that the present exhibition at the Pastel Society should show few pictures of any distinction or power. The art of the pastel is, necessarily, a very dainty, delicate one; but this delicacy and daintiness have unfortunately deteriorated into mere weakness in the hands of the majority of exhibitors. There is no medium which shows so unmistakably faults of craftsmanship as does the crayon of the pastellist, so that it behooves the artist to realize very clearly the limitations to which his work will, necessarily, be subjected. These limitations are, perhaps, most satisfactorily dealt with by George Sheringham, whose compositions are among the most pleasing in the exhibition and who shows therein the same lightness of touch which has rendered his fan designs some of the best that have been produced by our modern men. There is a kind of twilight effect in Sheringham's pastels which contrasts most favorably with the harder and more flamboyant tones of certain of his contemporaries who attempt decorative aims quite outside the function of their chalk.

American art-lovers who have visited the house built at Sunbury for Anne Boleyn by Henry VIII. will regret to hear that this beautiful, oak-panelled mansion was recently destroyed by fire. It is not so long since a bid was made for its handsome oak staircase by an American collector, but although a high price was offered, it was not accepted. The ceilings of the house were painted by the same artist who decorated those in Hampton Court Palace.

Readers of the AMERICAN ART NEWS will remember the report of the robbery which took place at the Marlborough Gallery last July, when a number of "Old Masters" were cut from their frames, the thieves leaving behind them no trace or clue. A sequel to this event will take place in a fortnight, when Mr. Meyer-See, the proprietor of the Gallery, will sue the Insurance Company for the value of the pictures. It is rumored that Sir Edward Carson has been briefed by Mr. See, so that the case is bound to create an enormous amount of interest. Mr. See is still absent on military service in the French army.

After a five days' hearing the disputed carpet case, of which I wrote in my last letter was decided by the jury in favor of the owner, on the ground that reasonable care and skill in repairing it had not been exercised by the firm to whom it was entrusted, and in consideration thereof the jury awarded her damages to the extent of £30. They, however, decided that the carpet returned to her was that which she entrusted to them, there being no evidence to prove that the defendants had substituted an inferior one for it. The defendant's costs were to be borne by the plaintiff. The jury were exempted from further service for three years.

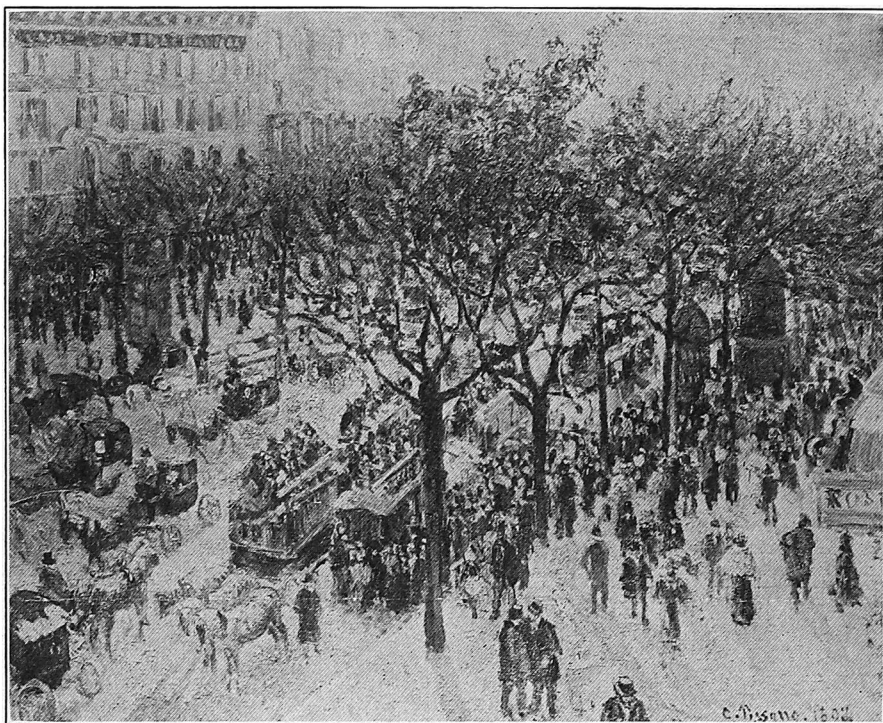
New Civic Art Ass'n.

Messrs. John Lavery, George Clausen, W. Rothenstein and Frank Dicksee are devoting considerable time and energy just now to the formation of a Civic Arts Association, the object of which is to be "the amelioration of those civic arts without which no towns fit to live in can be created, extended or improved, and without which no rational interest can be bestowed upon or maintained in town or village." It is the intention of those interested to train craftsmen to create works of art for the adornment of the buildings which have been partially destroyed in the Allied countries through the war, and likewise to extend and improve the towns and villages of the United Kingdom. A further object of the

PARIS.

Paris, Feb. 9, 1916.

No better proof that the middle and wealthy classes in France have not yet begun to feel, in any distressing degree, the economic pinch of the war can be found than the state of things at the great auction centre in the rue Drouet. The official commissaries of sales report that there is no extraordinary pressure whatever to realize on private artistic possessions. It could be readily understood that there would be an avoidance, as far as possible, of the placing of great collections on the market in wartime, when money is at the best a rarity for the mass of the public. But the very fact of the rarity of money would normally tend, it would seem, to force many individuals of limited means to part with their art treasures. The lack of such a symptom is of great significance. On the other hand, it is well to remember that thousands of houses and apartments, full of pictures and statuary, rare furniture and other bric-a-brac of every description, are closed through the absence of the owners or tenants because of the war, while the contents of other thousands of such dwelling-places, whereof arrears of rent have already accumulated to considerable amounts, can not be sold or removed until the hour of liquidation arrives, most probably after the war and after the Parliament has enacted some special laws relating thereto.



BOULEVARD DES ITALIENS

Pissarro

At the Durand-Ruel Galleries

Association will be to co-ordinate in England the artists and craftsmen so that the two bodies may in future work in better relation and in closer touch than has hitherto been the case in this country. In view of the general reconstruction which may be looked forward to at the conclusion of peace, it is considered expedient that all such plans should be well formulated and in readiness so that the work of preparation must be undertaken in good time. The names on the Committee should augur well for the success of the scheme.

Some high prices were reached at Puttick and Simpson's for color-engravings, 150 guineas being given by Mr. F. Sabin for a pair of ovals, "The Morning" and "The Evening" after W. Hamilton by P. W. Tomkins, while Messrs. Scott gave 110 guineas for a pair of mezzotints after G. Morland by W. Ward. Several other examples also reached high figures, the general bidding being exceedingly brisk.

Admirers of J. Solomon, R. A., will be interested to learn that he has recently passed from the United Arts Force to enter the Regular Army as a Lieutenant Colonel, in which capacity he has already gone to the front. Much valuable work has been done by this distinguished artist in regard to inventions of military importance, among which his advice in regard to color-schemes which shall render both the soldiers and their equipment invisible has proved itself of especial worth. Indeed, one of the minor surprises of this war has been the variety of practical ways in which Art has shown herself of service in military matters. I have already mentioned in a previous letter the useful work done by our sculptors in the preparation of plaster casts of damaged limbs and in the construction of anatomical splints. Every day sees a further development on this side of our artist-soldiers' achievements.

L. G-S.

too little moderation in colouring; Frank M. Armington, with paintings, aquarelles and etchings of Parisian and rural landscapes that are vivid with reality and full of a generous atmospheric warmth; and Gabriel Thompson, with clever landscapes and marines, showing greater finish than vigor. Mr. O'Connor's most remarkable work in this exhibition is his portraiture of flowers. Mr. Thompson's best picture is a small marine, with very wonderful cloud effects; light breaking through an angry mass of vapour and deepening the shadow on the billows to the deepest of deep blue-blackness. Mr. Armington has presented Notre Dame de Paris on a large canvas, in a most poetic symphony of grays.

One of the most characteristic exhibitions during this winter of gloomy waiting is that of some 150 sketches of army scenes in pencil, crayon and gouache, by Eugene Alluaud, at the Galerie des Indépendants. The drawing is most excellent, but the sketches are chiefly valuable for their historical interest. They represent the many types of the soldier in the anti-German armies, from the Sonogalis and the Algerian Arabs to the Hindus and the Australians, uniting truthful precision with charming romanticism in conception. The State has purchased six large sketches in gouache and two other important ones have been taken by Mr. George Haviland of Limoges.

The disposition to buy liberally of the works of living artists, as much from a benevolent as from an esthetic motive, has become marked and the co-operative effort to this effect organized under the title of the Amis des Artistes, which is the mother of the like movement in America under the lead of Mr. Whitney Warren, is receiving warm support.

A bas-relief will be placed in the wall of the Tuileries gardens, at the corner of the place de la Concorde and the rue de Rivoli, in memory of Miss Cavell, who was shot after court-martial by the Germans in Belgium. A committee is in charge of the project and artists are invited to send designs to it for the monument. These will be exhibited, and a jury will choose the one to be used.

That the Triennial Exposition is to be held is good news in view of the sore lack of the larger Salons in war-time. The series of proposed triennial shows, largely retrospective, was begun in 1912, and the second should have been held last year; but the tragedy of the nations prevented it. There had been nothing so interesting in Paris for a long time as that of 1912. Rarely has there been presented anywhere so great an opportunity to make a comparative study of the art of the last 50 years and that of the present. This year's exposition will be held in the jeu de paume pavilion in the Tuileries Gardens, from March 1 to April 15. The list of the directing committee includes the names of several of the foremost living French artists, such as Rodin, Besnard, Harpignies, and Renoir.

Eric Tayne.

The exhibition of works by Goya, Greco and Zurbaran, which opens Monday at the Ehrich Galleries, 707 Fifth Ave., will contain five important examples of the two first and four of the last.

A Lafayette exhibition for the benefit of wounded French artists and their families, will be held in the old Knickerbocker Club Building, 5th Ave. and 32 St., from Feb. 22 to Mar. 11. The Lafayette relics owned by the family and French Government, and shown at San Francisco, will be on view. The City Hall's portrait will also be in the collection.

Important Announcement

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**CALENDAR OF SPECIAL NEW YORK
EXHIBITIONS.**

American Art Galleries, 6 E. 23 St.—Catho-
lina Lambert Coll'n on view to sale at the
Plaza Hotel, evenings, Feb. 21-24.
Anderson Galleries, Mad. Ave. at 40 St.—
Old Chinese Rugs from the Collections
of Frederick Moore of Peking and John
Kimberly Mumford of New York. Rare
Books and Literary Rarities. Part IX
of the Joline Collection of American
Autograph Letters. New England Col-
lection of Colonial Art.

Arlington Galleries, 274 Madison Ave.—
Works by G. Glenn Newell, Robt. H. Nis-
bet and Arthur J. Powell, to Feb. 26.

Berlin Photographic Co., 305 Madison Ave.—
Works by Paul Manship, to Mar. 5.

Former Blakeslee Galleries, 665 Fifth Ave.—
25 Ann'l Exhib'n of the Ass'n of Women
Painters and Sculptors, to Feb. 19.

Braun & Company, 13 W. 46 St.—Pictures
by Ossip L. Linde, to Mar. 4.

Braus Gallery, 2123 Broadway.—Paintings
by W. C. Fittler, to Feb. 19.

Brooklyn Museum, Eastern Parkway and
Washington Ave.—Swedish Art Exhibi-
tion, to Feb. 28.

Canessa Gallery, 547 Fifth Ave.—French
Renaissance, Louis XV and Louis XVI
Jewelry Exhibited at the Pana-Pacific
Exposition.

Cathedral Parkway Gallery, 2837 B'way.—
Pictures by J. Eliot Enneking, to March 1.

Daniel Gallery, 2 W. 47 St.—Landscapes by
Ernest Lawson, to Feb. 28.

Durand-Ruel, 12 W. 57 St.—Works by
Pissarro to Feb. 26.

Ehrich Galleries, 707 5th Ave.—Works of
Greco, Coya and Zurburan from Feb. 21
to Mar. 11.

Fine Arts Building, 215 W. 57 St.—Ann'l
Exh'n Architectural League, to Feb. 26.

Folsom Galleries, 396 Fifth Ave.—Paintings
and Sculptures by D. Rice, to Mar. 3.

Gorham Galleries, Fifth Ave. & 36 St.—
Recent Decorative Art by prominent
American Sculptors, Mar. 20—Apr. 15.

Goupil & Co. Galleries, 58 W. 45 St.—
Monotypes in Color by D. W. Humphrey,
S. H. McRae, H. K. Smith and Gustave
Verbeek, to Feb. 29.

Geo. Gray Barnard Cloisters, 189 St. and
Ft. Washington Ave.—10 a. m. to 5 p. m.,
week days, and 2 to 5 p. m., Sundays.

Louis Katz Galleries, 103 W. 74.—Paintings
by Robertson K. Mygatt, to Feb. 26.

Kennedy & Co., 613 Fifth Ave.—Old Eng-
lish and French Colored Prints to Feb. 29.

Keppel & Co., 4 E. 39 St.—Etchings and
Lithographs by Whistler, to Mar. 12.

Knoedler Galleries, 556 Fifth Ave.—Works
by Louis Kronberg and John Henning
Fry, to Feb. 26.

Catherine Lorillard Wolfe Club, 802 Bway.—
Work of Members, through Feb.

Macbeth Galleries, 450 Fifth Ave.—30
Paintings by 30 Artists, to Feb. 29.

Macdowell Club, 108 W. 55 St.—New
Group, to Feb. 27.

Metropolitan Museum, Central Park at 82
St. East—Open daily from 10 A. M. to
5 P. M.; Saturdays until 10 P. M.; Sun-
days 1 P. M. to 5 P. M. Admission Mon-
days and Fridays 25c. Free other days.

Milch Gallery, 939 Madison Ave.—Works of
Walter Clark, to Feb. 26.

Modern Gallery, 500 Fifth Ave.—Works by
Cezanne, Van Gogh and others.

Montross Gallery, 550 Fifth Ave.—50 Pic-
tures by 50 American Artists, to Mar. 4.

Municipal Art Gallery, 16 St. & Irving Pl.—
American Posters, to Mar. 25.

Museum of French Art, 599 Fifth Ave.—
Works of French Artists in the Trenches,
and Loan Exh'n XVIII Century French
Bibels.

National Arts Club, 119 E. 19 St.—Ex-
hibition American Water Color Society,
to Feb. 27.

N. Y. Public Library, Print Gallery (321)—
Portraits of Women. On indefinitely.—
Room 322—Mezzotints from the J. L.
Cadwalader Collection.—"Making of an
Etching."—"Making of a Wood-Engraving."
—Stuart Gallery.—A. W. Drake

Memorial Exh'n of Wood-Engravings.
Pen and Brush Club, 132 E. 19 St.—Ann'l
Exhib'n Oils, Sculpture and Crafts, to
Mar. 6.

Petrus Stuyvesant Club, 129 E. 10 St.—
Paintings by Hamilton Easterfield and
sculptures by Robert Laurent.

Photo-Secession Gallery, 291 Fifth Ave.—
Works by A. Walkowitz, to Mar. 6.

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Pratt Institute, Brooklyn.—Paintings by
William Ritschel, to Feb. 28.

Ralston Galleries, 567 Fifth Ave.—Exh'n
by Group of Portrait Painters, Feb. 14-26.

Reinhardt Galleries, 565 Fifth Ave.—Por-
traits by W. H. Funk, to Mar. 11.

School of Applied Design, Lex. Av. and 30
St.—Works by William Keith, to Mar. 1.

Samuel Schwartz's Sons., 291 Fifth Ave.—
Landscapes by F. W. Rogers.

Jacques Seligmann Galleries, 705 5th Ave.—
Henry Clews, Jr.'s, God of Humormystics

—Portraits by Robert Reid, to March 4.

Thumbbox Gallery, 24 E. 49 St.—Drawings
Water Colors and Pastels by George Bel-
lows, E. Dimock, Wm. J. Glackens, Edith

M. Magonigle, Maurice Prendergast, Feb.
21-March 11.

Mrs. Whitney's Studio, 8 W. 8 St.—Mrs.
Whitney's Sculptures, to March 4.

Max Williams, Madison Ave. at 46 St.—
Colored Mezzotints by S. Arlent Ed-
wards, F. G. Stevenson and Others.

Women's University Club, 106 E. 52 St.—
Exhib'n of Miniatures, and of Sculptures
by Marie Apel, to Feb. 26, 2 to 6 P. M.

Yamanaka Galleries, 254 Fifth Ave.—Ex-
hib'n of Old Japanese Color Prints by
Hokusai and His Pupils and the famous

Ukiyo-e Artists, to Feb. 26.

37 Madison Ave.—Paintings by Dewing
Woodward.

CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—Catho-
lina Lambert Paintings on exhibition

to Sale at the Plaza Hotel Ball Room,
Feb. 21-24.

Marble Statuary of the Lambert Coll'n,
at the galleries, aft. Feb. 23.

Anderson Galleries, Madison Avenue at 40
St.—Part IX of the Joline Collection of
American Autographs, now on exhibition,

to Sale Feb. 23-24.—New England Col-
lection of Glass, Pewter, Lustre, Wedg-
wood, Staffordshire and Hand-made Rugs,

now on exhibition, to Sale, afternoons
of Feb. 25-26.—Old Chinese Rugs, the
property of Frederick Moore of Peking,

and John Kimberly Mumford of New
York, on Exhib'n Feb. 21, to Sale, after-
noons of Thursday, Friday and Saturday,

March 2, 3, and 4.—Rare Books from the
Library of the late Mrs. Gertrude Cowdin

and Literary Rarities from other Con-
signors, on Exhib'n Feb. 21, to Sale, after-
noons and Evenings of Monday and

Tuesday, February 28, 29.—Part VI of
the John E. Burton Library, Lincolniana

and Civil War material, on Exhib'n Mar.
1, to Sale, Monday afternoon and evening

and Tuesday Afternoon, March 6 and 7.

—Ancient Chinese and Japanese Brocades
and Paintings, Japanese Color Prints and

Illustrated Books and Curios, the prop-
erty of Shotaro Sato, on Exhib'n Satur-
day, Mar. 4, to Sale, Thursday afternoon

and evening, and Friday evening, Mar. 9
and 10.—Chinese Porcelains, Antique

Furniture, including Chippendale, Hepple-
white, Adam and Sheraton, and modern

upholstered suites, and Brasses, Bronzes
and other Works of Art, the property of

Mrs. Williams Sprague and Mrs. Frances
Byam, on Exhib'n Mar. 3, to Sale on

afternoons of Friday and Saturday, Mar.
10 and 11.

Silos Fifth Ave. Auction Rooms.—Paint-
ings, and Antiques from M. Henri des

Portes des Fosses, eve's, Feb. 25-26.

Walpole Galleries, 10 E. 49 St.—Japanese
Color Prints and Illustrated Japanese

books, evening Feb. 21.

PALSTITS' LIBRARY SOLD.

The sale of the library of Mr. Victor H.
Palstits, former N. Y. State Historian, took

place at the Anderson Galleries, Tuesday
and Wed. afts. last. The library included

works on Incunabula, Cartography and Ty-
pography and 39 volumes of the Am'n Bu-
reau of Ethnology—April 1898-1914, pro-
fusely illustrated. The first session had a

total of \$555.30 and the second \$533, a grand
total of \$1,088.50.

The Ethnological reports brought only
\$17.50 and the highest figure of the sale was

\$25, paid by Mr. W. T. Stimson for the
French and Indian War Gazette for 1756-'57.

Gives Copy of the Great Colleoni.

Mr. C. W. Feigenspan has offered to the
city of Newark, a bronze replica, made un-
der the supervision of J. Massey Rhind, of

the great equestrian statue in Venice of
Bartolomeo Colleoni, by Verrochio.

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ver—Old English Pewter.
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One of the finest Collections of
Old Chinese Rugs and Carpets
that has ever been shown in the
United States. With other Rare
Works of Chinese Art, including
Sculptures, Porcelains, Bronzes,
Embroideries and Jewelry. On
Public Exhibition from Monday
next to the Unrestricted Public
Sale on the Afternoons of Thurs-
day, Friday and Saturday, March
2, 3 and 4, 1916, at 2:30 o'clock
each day. An unprecedented
opportunity for American Col-
lectors and owners of beautiful
homes.

The octavo Catalogue with many
beautiful reproductions of rare Rugs
will be sent to any address for \$1.00.
The Public is invited to the Exhibition
and Sale of this remarkable Collection.

Other Exhibitions and Sales

Colonial Art—Now on Exhibition,
a New England Collection of rare and
important Colonial Art, comprising
Historic American Plates, Views of
New York, Rare China, Pewter, Brass,
Copper, Glass, Early Lamps, Sheffield
Plate, remarkable Colonial Hand-made
Rugs, Old English Pink, Copper, Gold,
Silver Resist and other fine Lustre;
Leeds, Wedgwood, Salt Glaze, Adam,
Bristol and other Wares, and a Collec-
tion of Staffordshire Figurines, with
many Choice miscellaneous Objects of
Art. To be Sold Friday and Saturday
Afternoons, February 25 and 26, at
2:30 o'clock.

Rare Books—Library of the late
Mrs. Gertrude Cowdin of New York.
Modern French Books with superb
illustrations, First Editions of famous
English and American Authors, Extra-
illustrated Books, and many fine Bind-
ings. Also from other Consignors a
large Collection of Literary Rarities,
including two Original Manuscript
Orderly Books by General Moultrie and
Colonel Waterbury, and extraordinary
Lincoln and Cruikshank items. These
very important Collections will be on
Exhibition from Monday next, to the
Unrestricted Public Sale on Monday
and Tuesday Afternoons and Evenings,
February 28 and 29.

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EXHIBITION CALENDAR FOR ARTISTS.

NATIONAL ACADEMY OF DESIGN, 215 W. 57 St.—91st Annual Exhibition, including the 17th An-
nual Exhibition of the American Society of Miniature Painters.
Works Received for Academy.....Mar. 1-2, 1916
Works Received for Miniature Exhibition.....March 1, 1916
Opens.....March 18, 1916
Closes.....April 23, 1916

SALES PAST AND TO COME.

(Continued from page 6)

Sale of Stevenson Letters.

The first session of the sale of the third
and concluding part of the collection of
letters and literary material of the late
Robert Louis Stevenson, consigned by Mrs.
Salisbury Field, daughter of Mr. R. L.
Stevenson, was held Wed. aft., at the An-
derson Galleries. There was a good at-
tendance of dealers, autograph collectors
and book lovers, not only from the city
but from different parts of the country, and
the bidding for the rare specimens of Stev-
ensoniana was spirited.

The highest price of the session, \$250,
was paid by Mr. George D. Smith for a let-
ter to the novelist's mother mentioning the
small sum, £20, paid to him by the pub-
lisher Paul for "Virginibus Puerisque." The
letter, dated Dec. 13, 1881, has a unique
value from the fact that it is signed in full,
"Robert Louis Stevenson: His Autograph,
price 2d. coloured and 1d. plain." Mr.
Smith also gave \$232.50 for a letter from
the novelist to his father, dated Skerry-
vore, Jan. 25, 1885.

Walter M. Hill obtained a letter, dated
Jan. 26, 1881, written to Stevenson's father.
It is almost entirely about "Treasure Is-
land." Mr. Smith secured the Mss. of "The
School Boys Magazine," written by young
Stevenson at Burlington Lodge Academy,
Spring Grove, 1863. Other prices were:
Mr. Smith \$170 for one letter, \$155 for
another, \$150 each for two and \$100 each
for three; Mr. Hill \$155 for one letter and
\$122.50 for another, and Mr. C. Walter
\$145 for a letter from Stevenson to his
mother, in which he mentions Sargent, the
artist, and Gladstone.

The total of the session was \$8,983.00, and
the grand total of the Stevenson sales that
far, \$75,477.95.

Part III of the collection was sold Thurs-
day aft. and reached a total of \$7,638.50,
making a grand total for the sale of the
three parts of this remarkable collection of
Stevensoniana, which began last fall, \$83,-
116.45.

The bidding at the concluding session
was lively, but limited almost entirely to
autograph dealers. The highest price
Thurs. (in fact, for the two days), was
\$387.50, paid by Mr. George D. Smith for a
30-page letter, written by Stevenson when
he was only 19 years old, describing a trip
to the Shetland Islands on the lighthouse
steamer "Pharoe." This MSS. has never
been published.

A letter of strong interest to artists and
art lovers is the one in which he speaks of
his portrait done by the late John Alexan-
der: "Alexander did a good thing of me at
last; it looks like a mixture of an aztec idol,
a lion, an Indian Rajah, and a woman; and
certainly represents a mighty comic fig-
ure. F(anny) and Sam (Lloyd Osbourne),
both think it is the best thing that has been
done of me up to now—"

Mr. W. M. Hill paid \$107.50 for the first
edition, original wrappers of "Testimonials
in Favour of Robert Louis Stevenson, Ad-
vocate."

Salmagundi Club Auction.

With Bruce Crane, the landscapist, act-
ing as auctioneer, the Salmagundi Club, 14
West 12 St., conducted the first session of
the annual sale of pictures by artist mem-
bers on Wed. eve., Feb. 16, the total real-
ized for 68 oils and watercolors amount-
ing to \$3,044, about \$600 in excess of the
figures reached on the first evening a year
ago. There were 203 paintings to be sold.

E. A. Bell's charmingly modeled head
of a beautiful girl in profile, wearing a yel-
low rose, "The Yellow Rose," brought the
top price of the first night's session, \$252,
and was purchased by Mr. Percy Bullard.
John F. Carlson's "Winter Light" sold for
\$205 to Mr. H. S. Bowen, and a fine com-
position, "River Seine," by Arthur Powell,
brought \$181 from A. W. Vogt. Other fair
prices paid were \$140 for Geo. M. Bruestle's
"Summer Clouds," purchased by H. S. Bow-
en; \$140 for C. Warren Eaton's "Sunset—
Holland," also bought by Mr. Bowen; \$126
for "Autumn," by Cullen Yates, Dr. H. C.
Seabury, buyer; and \$105 for F. J. Waugh's
"Big Surf," bought by Mr. Hal Marchbanks.

The total amount realized at the second
evening's sale was \$3,550, making a total
for Wed. and Thurs. eves. of \$6,594. The
top price of the second session was \$210
paid by Mr. R. E. Lippert for Carleton
Wiggins' "October Morning." Other fair
prices were \$185 for C. C. Curran's "Hill
Top" and \$170 for Leonard Ochtman's
"February." The total for the 3 sale eve-
nings will be announced in next week's is-
sue.

Sydney Herbert Book Sale.

At the opening Wed. eve. of the Sydney
Herbert, and others, sale of books at the
American Art Galleries, Mr. J. H. Batchel-
ler gave \$112.50 for Johnson's "Works of
the English Poets," in 75 vols. Mr. Swan,
agent, paid \$101 for "Parisian Costumes and
Views"; Mr. H. R. Lenberg, \$75 for Mme.
D'Arblay's "Diary and Letters" and Mr. G.
D. Smith \$60 for Shirley's Beaumont-Flet-
cher. The total of the session was \$2,545.50.

At the second session on Thursday, Mr.
F. W. Morris paid \$435 for a first edition
of Dickens' "Sketches by Boz." The total
of the session was \$8,294.50.

Boyajian Rug Sale.

A Persian Palace Keshon silk carpet
fetched \$475 from Mrs. P. S. Bennett at
the opening session Tuesday, of the
Boyajian rug sale at Silo's. Mr. J. E.
Goodhue gave \$235 for an antique Sultana-
bad carpet and \$190 for a Chinese rug.

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The Drawings selected will be published in connection
with a newspaper issued in Scotland, and Competition is in-
vited from all Artists in America. The Drawings submitted
for Competition will become the property of the Advertiser,
and the names of the Winners will be published in this news-
paper as soon as possible after adjudication. Should any of
the Drawings which may not obtain a Prize be subsequently
used they will be generously paid for.

Competitors will please send their drawings to Mr. Wilson
D. Lyon, c. o. Messrs. H. W. Peabody & Co., State Street,
New York, on or before Friday, March 31st, 1916.

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50 ARTISTS

—AT—

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